

SOTHEBY & CO.

34 & 35, NEW BOND STREET, LONDON, W. 1

CATALOGUE

OF

**THE CELEBRATED COLLECTIONS OF
HISPANO-MORESQUE, ITALIAN MAJOLICA
BRONZES AND WORKS OF ART**

The Property of SIR ALFRED BEIT, BT.

AND

RENAISSANCE AND PEASANT JEWELLERY

The Joint Property of

SIR ALFRED BEIT, BT., and LADY MUNRO

Day of Sale :

THURSDAY, THE 7TH OF OCTOBER

At ELEVEN o'clock precisely

1948

Illustrated Catalogue (20 Plates)

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- II. No person to advance less than 1s.; above five pounds 5s., and so on in proportion.
- III. All lots are put up for sale subject (a) to any reserve price imposed by the seller and (b) to the right of the seller to bid either personally or else by any one person who may be the Auctioneer.
- IV. The purchasers to give in their names and places of abode, and if required, to pay down 10s. in the pound or more, in part payment of the purchase money; in default of which the lot or lots purchased may be immediately put up again and re-sold.
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CATALOGUE
OF
THE CELEBRATED COLLECTIONS OF
RARE HISPANO-MORESQUE AND ITALIAN MAJOLICA
FINE ITALIAN BRONZES
OBJECTS OF VERTU AND WORKS OF ART

The Property of Sir Alfred Beit, BT.

VALUABLE RENAISSANCE AND PEASANT JEWELLERY
The Joint Property of Sir Alfred Beit, BT. and Lady Munro

MINIATURES, ENAMELS, RARE EARLY WATCHES, RINGS, PENDANTS,
POMANDERS, IVORIES, WAX PORTRAITS, VERRE ÉGLOMISÉ AND
RENAISSANCE JEWELLERY

EARLY ITALIAN BRONZES

By or attributed to ANTICO, BARTOLOMEO BELLANO, GIAN BOLOGNA,
RICCIO, ALESSANDRO VITTORIA AND OTHERS
FRENCH BRONZE FIGURES AND GROUPS, BY CLODION AND BARYE

FINE ITALIAN MAJOLICA

FROM FAENZA, FLORENCE, DERUTA AND VENICE AND A SUPERB
GUBBIO LUSTRED TONDINO BY MAESTRO GIORGIO, AND A HISTORIC
DUTCH MAJOLICA PLATE, ONCE THE PROPERTY OF CECIL RHODES

IMPORTANT HISPANO-MORESQUE WARES

OF THE 14TH, 15TH AND 16TH CENTURIES

INCLUDING

SUPERB ARMORIAL DISHES, DRUG JARS, BOWLS, VASES, ETC.

*Illustrated and described by Wilhelm von Bode, Bernard Rackham,
A. Van de Put, Dr. Valentiner, Alice W. Frothingham and other
authorities in standard works and periodicals*

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AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W.1

On THURSDAY, the 7th of OCTOBER, 1948

AT ELEVEN O'CLOCK PRECISELY

On View at least Two Days Previous (Not Saturdays)

Catalogues may be had

Illustrated Catalogue (20 Plates)

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THE CELEBRATED COLLECTIONS
OF
RARE HISPANO-MORESQUE AND
ITALIAN MAJOLICA, FINE ITALIAN BRONZES,
OBJECTS OF VERTU AND WORKS OF ART

DAY OF SALE:

Thursday, 7th October, 1948

AT ELEVEN O'CLOCK PRECISELY

The Property of Sir Alfred Beit, BT.

WORKS OF ART AND OBJECTS OF VERTU

1 AN OIL MINIATURE of a Man, head and shoulders three-quarters dexter, gaze directed at spectator, hair falling to a white linen collar, over a suit of armour, rectangular, 4in., *perhaps by Thomas Flatman*

2 A CIRCULAR OIL MINIATURE, self-portrait of an artist, head and shoulders three-quarters sinister, gaze directed at spectator, long hair parted in the middle and falling to the shoulders, over a brown doublet, 4½in., *on panel; Dutch School*

** Traditionally stated to be a self-portrait of Frans van Mieris the Elder.

3 AN OIL MINIATURE painted on copper, with a bust portrait of a man, head and shoulders three-quarters dexter, gaze directed at spectator, short dark curling hair, white knotted cravat and a light blue cloak, oval, 3½in.

4 ANOTHER, with a portrait of a lady, head and shoulders nearly full face, her hair adorned with pearl ornament and a large brooch in her corsage, over a wide lace collar and red bodice, oval, 2½in., *on copper; carved wood frame, 7in.; School of Netscher*

5 AN OIL MINIATURE of a Lady, *probably by Francois Pourbus, the Younger*, head and shoulders nearly full-face, wearing a wide ruff, and a somewhat supercilious expression, red background, 2in.; in oval ivory frame, 3½in.

6 A PAIR OF 15TH CENTURY ILLUMINATIONS, with nearly full-length figures of St. James of Compostella and St. John, in brown, red and green robes, against a light red low wall, green trees and star-spangled blue sky background, richly burnished gold haloes, 3½in.; in fine Italian chiselled bronze frames of architectural design, 6½in., 17th Century

7 A STUART MEMENTO, containing four small miniatures of Mary, Queen of Scots, James I, Charles II and James II, with a crown in relief in the centre, within a superb contemporary tortoiseshell frame of octagonal shape with pierced and chiselled gilt bronze borders, 2 $\frac{3}{4}$ in.

8 A MINIATURE of a Man, in armour, nearly full face, in full bottom wig, white cravat, wearing an Order over a breast-plate, *signed Moier, rectangular, 3in.*

9 A MINIATURE of Sir John Courtenay Honeywood when a boy, leaning against a classical urn, woodland background, in grey-blue jacket, *possibly by Sir William Ross, 4 $\frac{3}{4}$ in.*; and an oval Miniature of Lady Langham, after Hoppner; in pearwood frame, 3 $\frac{3}{4}$ in. 2

10 AN ENAMEL MINIATURE, *by Henry Pierce Bone, June, 1843*, of "La Duchesse de Fontanges . . . From the Original by Mignard in the Collection of Earl Spencer, Althorp, Northamptonshire", full face, her hair in curls and ringlets on her shoulders, wearing blue and gold brocaded wrap-over low-cut white dress, and pearl drop ear-rings, 4in.; in rectangular tortoiseshell frame

** The Ashmolean Museum has another enamel of Mme. de Fontanges by Bone, after the same portrait, but painted in 1846.

11 A MINIATURE of a Lady, nearly half-length, three-quarters sinister, head and gaze directed at spectator, with fresh complexion and a mass of light, curly hair, wearing low-cut white dress, in pearl bordered oval frame, 2 $\frac{3}{4}$ in.

12 A FINE MINIATURE OF A LADY, *by Andrew Plimer*, nearly half length, head and gaze directed at spectator, in low-cut white dress, her curly brown hair dressed low over her forehead, cloud and sky background; oval gold frame, 3 $\frac{3}{8}$ in.

[See ILLUSTRATION, PLATE I]

13 ANOTHER MINIATURE OF A MAN, *by Plimer*, three-quarters dexter, head and daze directed at spectator, in white stock and cravat and blue coat with black collar, his hair *en queue*; oval gold frame, 3 $\frac{1}{4}$ in.

14 A FINE MINIATURE OF A LADY, three-quarters sinister, gaze directed at spectator, her hair falling in ringlets to her shoulders, and a blue ribbon adorning it, wearing white dress with blue ribbons and pearls, cloud and sky background; oval gold frame with hair at back, 2 $\frac{7}{8}$ in.

[See ILLUSTRATION, PLATE I]

15 A SUPERBLY PAINTED MINIATURE OF A LADY, *by John Smart, signed and dated J.S. 1778*, three-quarters dexter, gaze directed at spectator, wearing a rich golden dress with white edging round the low-cut neck, a green bow in the corsage, her high-piled brown hair adorned with pearls; small oval gold frame, 2in.

[See ILLUSTRATION, PLATE I]

16 ANOTHER VERY FINE MINIATURE OF A LADY, *by John Smart, signed with his Indian signature and dated 1791*, almost half length, three-quarters sinister, head and gaze directed at spectator with fresh complexion and light brown hair in a profusion of small curls over her head and falling to her shoulders, wearing a white dress with frilled collar and blue ribbon bow, oval, 2 $\frac{1}{2}$ in.; contained in a gold locket frame

[See ILLUSTRATION, PLATE I]

17 A BILSTON ENAMEL SCENT FLACON, painted with views on a turquoise ground, 3in.; a papier-mâché and wood Snuff Box, with a bust portrait of a lady in coloured nacre, 3½in.; and a Chinese crystal Snuff Bottle, with rutile needle decoration and Shou Lao and his familiars carved in relief, 2¾in. 3

18 A GOLD BRACELET formed of five Chinese gold coins, inscribed with two characters at the top indicating "one ounce", the two at the bottom read "*Ling-Fei*", perhaps the name of the makers; the back with two characters referring to "Longevity" and "God's protection", and the two smaller ones roughly translated "One should live long, the young will grow up and will become the second eldest (of the clan)" — *wt. 2 ozs. 4 dwts.*

19 A WAX PORTRAIT of a Lady in profile to sinister, in richly embroidered red dress, pearls in her hair and a string of pearls round her neck, slate background, circular frame, 2½in., 17th Century; and another, smaller, of a Man in flat cap natural tint on glass background, 2¾in., German, mid-16th Century 2

** The first probably by Alexander Abondio, who worked for the Emperor Rudolph II in 1606 onwards.

20 A GILT BRONZE MEDALLION, with a portrait of the Emperor Ferdinand I in high relief (*ronde bosse*) holding a sceptre and orb, a legend round the upper part and the date 1558 below the bust, within a laurel wreath, 2¾in. 11

21 A NEEDLECASE of small flat shape, in copper-gilt, with niello plaques ornamented with bust portraits of a youth and a girl, slide action, 2¼in., North Italian, late 15th Century; a pierced filigree Pendant of heart shape, surmounted by a crown, 2¼in.; and a small pendant Cross, silver-tinted, Greek Church, 2¼in. 3

22 A CRYSTAL SEAL, with the Royal Arms of England flanked by the initials "E.R." and round the rim with motto "*Dieu et Mon Droit*", the shank with a merchant's marks, 1¾in.; an amber Brooch, with fruit in relief within silver-gilt chiselled borders, German, 17th Century; and a small silver allegorical Group of an Amazon, holding a broken column and overcoming a prostrate male figure, perhaps part of a casket, lapis base, 2¼in., late 16th Century, by or in the manner of Abraham Jannitzer 3

23 A POWDER PRIMER in copper-gilt, of flattened pyramidal shape, superbly chiselled in high relief with figures emblematic of St. George slaying the dragon, within trellis borders, 2½in., German, late 16th Century

24 A LIMOGES PAINTED MEDALLION, by the Master "KIP", with a spirited battle-scene, of mounted warriors, 1¾in. diam.; and a small oblong Plaque also painted *en grisaille*, with a pagan sacrifice, in black enamel frame, 3¼in., 16th Century 2

** See H. P. Mitchell, "*Burlington Magazine*", 1909, p. 278, regarding "K I P and Jean Poillevé"; Dalton, "*McClellan Bequest*", Fitzwilliam Museum, p. 64; and Marvin Chauncey Ross, "Six Enamels by the Master K I P" in "*The Connoisseur*", October, 1938, p. 182.

25 VERRE ÉGLOMISÉ. A square glass Plaque decorated with a composition probably intended to represent the Rape of Helen; in ebonised frame, 4½in., Italian, 16th Century

26 A VERRE ÉGLOMISÉ ROUNDEL, finely decorated with the Adoration of the Shepherds on crystal, the groundwork coloured red, the draperies and other details in gold, the silver-gilt back finely chased with a foliate and strapwork design, 2½in., French, 16th Century

27 AN IVORY FIGURE OF NEREUS, bearded, with the head dressed with leaves, cantily draped, the right arm upheld, gaze and head directed over the right shoulder, right leg supported on a tortoise, 8 $\frac{3}{8}$ in.

28 A SPANISH IVORY CARVING of Narwhal horn, of circular shape, half a ball, the exterior carved as a pilgrim's shell, the interior with The Nativity, superbly carved with hovering dove and a Figure of the Almighty holding a sphere, in colours enriched with gold, 2 $\frac{3}{8}$ in., 17th Century

29 A GERMAN PLAQUE in ivory, of small oblong shape, finely carved with an equestrian battle scene in high relief, a cross in the sky above, perhaps intended to represent the Battle of Constantine, ebony frame, 5in., early 18th Century

30 A SILVER-GILT SPOON, the ivory handle carved with a caryatid, 7in., Juremberg, 17th Century; and a small Knife and two-pronged Fork in blue enamel case decorated in silver relief with bust portraits of ladies among scrolling flowers, and with the arms of Hungary, 6 $\frac{1}{4}$ in., 17th Century

** For handle decoration of last see "Knives and Forks" by Major C. T. P. Bailey, fig. 52.

31 A FRENCH GOLD DRESS SWORD HILT, of superb workmanship, the sphericalommel pierced and ornamented with shell motifs and foliage, the slender nuckle-guard enriched with pierced foliage, straight quillons with pierced ends, the grip also elaborately pierced and chiselled with rocaille motifs, which are repeated on the fine shell guard, 7 $\frac{1}{4}$ in.; fitted with a portion of the flattened hexagonal blade emerging into a flat oval section at the forte, early 18th Century

32 A GOTHIC LITURGICAL COMB in boxwood, of double type, with usual pierced tracery and two panels carved with a stag and a heart transfixes by two hearts, 7 $\frac{1}{4}$ in., Italian, 15th Century; and a shagreen Necessaire of tall shape, partly fitted, 7in. 2

33 A SPANISH JET PENDANT, with attractively enamelled gold cuff to the jet and, in the form of a fertility emblem, 1 $\frac{1}{2}$ in.; and a filigree Pendant enclosing in the centre a Venetian ducat of Aloysius Mocenigo, 2in., 17/18th Century 2

34 A CRYSTAL PENDANT, in the form of a hand and of similar type to the receding, with gold filigree cuff ornamented with flower-heads, 2 $\frac{1}{2}$ in., 16/17th Century

35 A SPANISH PENDANT in the form of an ivory arm, with frilled cuff, the hand enched, as a fertility emblem, and enriched with gold and enamel bands and rains, gem-set in the upper part, 3in., 17th Century

36 VERRE ÉGLOMISÉ. A crystal oblong octagonal Panel, painted with the decoration of the Magi, within a gold arabesque border, the silver-gilt frame with a orrette border showing some Spanish influence, plain back, 4in., French, 16th Century

** In connection with this subject see an article by W. B. Honey in "The Connoisseur", November, 1933, p. 372, and also by F. Sydney Eden in the same magazine, June, 1932, and September, 1933.

37 A VERRE ÉGLOMISÉ PENDANT of octagonal shape, decorated in colours and gold with the Crucifixion on one side, the reverse with a full-length figure of St. Barbara holding a ring and palm on the reverse, fine black and gold enamel ordered frame, 2 $\frac{3}{4}$ in., Florentine, 16th Century

38 A SPANISH PENDANT in Verre Églomisé, of octagonal shape, with rich enamelled gold borders ornamented with scrolls and strapwork and enclosing the Procession to Calvary superimposed with a small plaque of the Noli me tangere the reverse with the Betrayal and Agony in the Garden and a smaller plaque of the Crucifixion superimposed in the centre, $2\frac{3}{4}$ in., 16/17th Century

39 A VERRE ÉGLOMISÉ PENDANT of oval shape, decorated in red, green and gold with the Agnus Dei, within a gold strapwork border bearing the legend "*Ecc Agnus Dei (Qui) To (llis) Pec(cata) M (undi)*"; in silver-gilt frame, $2\frac{3}{4}$ in., Italian 16th Century

** This type of Verre Églomisé panel is sometimes found decorating bindings of the late 16th Century.

40 A SPANISH RELIQUARY in the form of a silver cross, the front hinged, the back engraved with The Crucifixion, the arms with pierced foliate designs, chiselled with cherubs at the sides, $4\frac{3}{4}$ in.; and another, smaller, with an open-work filigree design also in silver, $3\frac{1}{4}$ in., 17/18th Century

41 A SILVER-GILT POMANDER, the globular body engraved on the exterior within four circular gilt medallions with female figures symbolic of the Four Senses above a conical foot with eight small ball projections, the base perforated perhaps for use as a vinaigrette; the interior of the eight loculi and the central column engraved with scrolls and with the names of various spices in German, $2\frac{1}{4}$ in. Augsburg, 16th Century

** A very similar pomander is illustrated by Jackson, "*History of English Plate*", vol. 2, fig. 1212.

[See ILLUSTRATION, PLATE II]

42 ANOTHER POMANDER in silver, the exterior of the depressed globular body engraved with "S"-scrolls on a hatched ground, the domed cover with leaf motifs, the interior of the six loculi with geometric designs, $2\frac{1}{4}$ in., early 17th Century (cf. Wenham, "*Connoisseur*", April, 1934, p. 228)

[See ILLUSTRATION, PLATE II]

43 A RARE EARLY PEAR-SHAPED WATCH, by David du Chemin, a Rouen, in lobed silver case with crystal cover, the single hand and hour ring set in a gilt-ground chiselled with cherub's heads and flowers, plain baluster pillars, superbly chiselled verge and fuzee, in outer silver case, $1\frac{3}{4}$ in., c.1600

** Baillie notes in "*Watchmakers and Clockmakers of the World*" (1947) an octagonal crystal watch in the Bernal Collection. A pear-shaped watch by Kreizer is illustrated by Britten, 5th edition, fig. 164, p. 150.

[See ILLUSTRATION, PLATE II]

44 AN IMPORTANT CIRCULAR STRIKING WATCH, by Jacques Bulck, London, in finely pierced outer gilt metal case, the dial with single hand engraved with a nude male and female figure supporting a baldacchino, on an arabesque ground, the hour-ring surrounded by a narrower band of chiselled foliate meander, the movement of elaborate and superb workmanship, $2\frac{3}{4}$ in., end 16th or early 17th Century

** Baillie records this maker, repairing clocks "... within our Tower of London" (1599). The type of watch is illustrated by him in "*Watches*" (1929), pls. 8 and 9, and other examples are in the Mallett Collection.

[See ILLUSTRATION, PLATE II]

45 AN AUGSBURG CLOCK in gilt bronze, of almost tabernacle form, with finely chiselled pillars ornamented with masks and acanthus leaves at the corners, the four sides engraved with mythological subjects and dials for various uses, the clock face and hands probably a later addition, surmounted by a bell top and supported on spreading base with bun feet, 8in., 17th Century

ITALIAN AND SICILIAN RENAISSANCE AND PEASANT JEWELLERY

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46 A PAIR OF EAR-RINGS, with pierced silver designs and with three drops pendant from a foliate scroll, enriched with cut crystal, 2in., *Venetian*, 17/18th Century; and a Pendant of pierced heart shape, enriched with garnets and rubies under an openwork crown, 2½in., 17th Century 3

** For type of first see "Peasant Art in Italy" ("Studio", Autumn, 1913), by Sidney J. A. Churchill, fig. 270.

47 A FILIGREE PENDANT, cruciform in the upper part, the lower part joined by a short chain with the Virgin and a Saint painted on enamel within a foliate filigree surround, 4½in.; a pair of filigree Frames enclosing figures of Saints, 2½in.; and a small filigree Cross, 2¼in., 17/18th Century, *Southern Italian* 4

48 A PEASANT NECKLET, with thirteen rosettes with pierced designs and three pendants enriched with sards and garnets; a filigree Pendant in silver, with the Virgin and Child on one side and a Saint on the reverse, 2in.; and another pierced Pendant, the oval drop with rays and enriched with garnets and sards, *Sicilian and Southern Italy*, 17/18th Century 3

49 A SARDINIAN HAIR COMB in silver filigree, surmounted by a spray of flowers, 1½in.; an openwork filigree Frame, the centre perhaps cut out from a silver coin, 2½in.; and a Crucifix Pendant, with enamel panels within a foliate surround, 5½in., 17/18th Century 3

** Churchill illustrates a similar style of hair ornament in the above mentioned work, fig. 304.

50 A PAIR OF EAR-RINGS, with rosettes, floral bars and three pendants, finely pierced and decorated with rose diamonds on a silver ground enriched with gilding, 1½in., *perhaps Venetian*, 17/18th Century; and a Pendant Frame, bordered with leaf-scrolls in silver and enriched with garnets and rose diamonds, a miniature of a saint in the centre, 2¾in., 17/18th Century 3

51 A SICILIAN PENDANT of almost butterfly form, the gilt openwork decorated with small pearls and ruby, the lower part now missing, 2½in., *Marsala work*, 17th Century; and a pair of small bucket Ear-rings, with finely chiselled gold masks, *Sicilian*, 17/18th Century

52 AN ENAMELLED GIRDLE in pale blue, and black on a white ground enriched with gilding, 26in.; and a nacre Pendant of pear shape, carved in high relief with the Virgin and Child, within a silver-gilt filigree frame, 3in., *Southern Italy*, 18th Century 2

53 A RELIGIOUS PENDANT, the garnet-set openwork frame enclosing an oval enamel of God the Father, the back engraved with the Sacred Monogram, 2½in.; small silver-gilt and enamel Pendant; and a white enamel Double Eagle, enriched with rose diamonds, 1½in., *Southern Italy and Sicily*, 17/18th Century 3

54 A SARDINIAN BUCKLE of attractive design, in gold, with a flower-head in the centre within four tulip-like motifs on leaves, enriched with seed pearls and black enamel, $2\frac{3}{4}$ in. ; and a pair of very long basket Ear-rings, with seed pearl and fine gold filigree work, $3\frac{1}{2}$ in., 17/18th Century

** Churchill illustrates the type of the first-named in "*Studio*", autumn 1913, fig. 277A.

55 A PAIR OF ATTRACTIVE EAR-RINGS, with white enamel flower-head centres ruby petals and small seed pearl fringe ; another, of pear shape, with flower-head surmount enriched with gems, on a green ground ; and a Reliquary Pendant, with crystal centre containing a figure of the Virgin and pierced gem-set surround, $1\frac{1}{2}$ in. Italian, 17th Century

56 A SOUTHERN ITALIAN BRACELET, with silver fleur-de-lys motifs between small cameo heads, enriched with garnets and rubies, 7in. ; two pairs of small enamelled and gem-set Ear-rings ; and an enamel Pendant, with cruciform drop $1\frac{5}{8}$ in., 17th Century

57 A MESSINA GOLD RELIQUARY, containing a gold figure of a cherub within a fine filigree and enamel florette border, $1\frac{7}{8}$ in. ; and another Reliquary, with rococo enamel borders and seed pearls, containing a crucifix, 2in., 17/18th Century

58 A SICILIAN PENDANT, in the form of a vase of flowers, the vase with double handles, the flowers with enamelled petals enclosing gem-set centres, $1\frac{3}{4}$ in. ; and a pair of Calabrian flower-head Ear-rings in silver, set with emerald and diamond gems and with gilt leaves, $1\frac{1}{4}$ in. diam. (first cf. "*Studio*", 1913, fig. 247), 17/18th Century

59 A PAIR OF CALABRIAN EAR-RINGS in gold, with flower-head finials above a butterfly motif, finely pierced scrolls set with gems and seed pearls and with a fringe of five baroque pearls within gold loop pear-shaped pendants, $3\frac{1}{4}$ in., maker's mark G.B., 17/18th Century

** Churchill illustrates a pendant of similar type in "*Studio*", cited above, fig. 268.

60 A SOUTHERN ITALIAN NECKLET, with eight gold lozenge-shaped medallions containing cameos within gold vine leaves, joined by rectangular filigree panels set with rows of small seed pearls, 14in., 18th Century

61 A MOTHER-O'-PEARL HAIR COMB, the deep top decorated with three gilt flower-heads with gem-set centres, 4in. ; a pair of silver flower-head Ear-rings, with gem-set whorl designs ; a Sardinian Ear-ring, 17/18th Century

62 A SICILIAN PENDANT, the gold pear-shaped body set with paste and with black and white enamel foliate scroll border, 1in. ; a pendant Brooch, also in black and white enamel, of a bird in downward flight, $1\frac{1}{2}$ in. ; a Calabrian pendant Finial, $1\frac{1}{2}$ in. ; and two Neapolitan Hair Combs, one pierced and the other decorated in relief with gem-set floral designs, 17/18th Century

63 A GOLD NECKLET of delicate design, finely chiselled with small petal motifs containing diamonds in the gold boss centres, $10\frac{3}{4}$ in. ; and a pair of Sicilian gold hoop Ear-rings, with basket-work decoration and single pearl drops, 17/18th Century

64 A PAIR OF CALABRIAN EAR-RINGS, with typical geometric and scroll designs, set with garnets and each with three drops, 2in. ; and a Pendant Brooch, enamelled in white and blue with flowers and interlaced scrolls, set with garnets and crystal and with three pear-shaped garnet drops, $2\frac{5}{8}$ in., 17/18th Century

65 A PAIR OF SICILIAN EAR-RINGS of half-hoop form, with pierced floral designs in gold enriched with blue enamel, surmounted by a double-headed eagle and with a fringe of pendent seed pearls; and another pair of flat oval shape, also in blue and white enamel, 17/18th Century 4

** Churchill illustrates in colours a very similar ear-ring to the first-named, 'Studio', autumn, 1913, fig. 244A, bottom right.

66 A GOLD AND ENAMEL NECKLET, with garnets set in square gold bosses, the foliate surrounds enriched with red and white enamel, $13\frac{1}{4}$ in.; a Pendant, with similar centre, within scrolls and surmounted by a crown with white, red and green enamel decoration, hung with a fringe of seed pearls, 1in.; and another, similar, but smaller, 17/18th Century 3

67 AN ITALIAN PENDANT of attractive design, the butterfly top, in silver, set with rubies and diamonds and with flower-heads and leaves in white and green enamel, the pendant similarly decorated, $2\frac{1}{4}$ in., 16/17th Century

68 A BUTTERFLY BROOCH enriched with pale rubies on a pierced silver ground, $2\frac{1}{2}$ in.; and a gold Necklet, with stud-shaped cloisons containing garnets and rubies, the fleur-de-lys and barbed ends enriched with enamel and small pearls, in Spanish style, *Sicilian*, 17th Century

69 A SOUTHERN ITALIAN NECKLET, enriched with emeralds in a gold pierced ground, $10\frac{1}{2}$ in.; and a pair of gold Ear-rings, with small emeralds surrounded by seed pearls, on an attractive perforated gold scrollwork ground, 2in., *perhaps Sardinian*, 17th Century 3

70 A PAIR OF CALTAGIRONE EAR-RINGS, with rosettes, the butterfly bodies each with three pendants, enriched with small pearls and rubies, $2\frac{3}{4}$ in.; and a Brooch of butterfly type, with rubies and garnets, $2\frac{1}{4}$ in., 17th Century 3

71 A SICILIAN GOLD NECKLET, with typical studded decoration and pierced and enamelled borders, with a pear-shaped pendant, enriched with rubies, 13in.; and a pair of Ear-rings, with gold and enamelled pierced bodies, surmounted by crown motifs, 17th Century 3

72 RINGS. An Italian enamelled Ring, the circular bezel with a watch-face within a border of rubies, the shank also enamelled; another, the bezel with a flaming heart; and four other ornamental Rings, the bezels gem-set, 17/18th Century 6

73 RINGS. A gold Ring, with large flower-head bezel, enriched with rubies; another, enriched with emeralds and four other ornamental gem-set Rings, *mostly Central and Southern Italy*, 17/18th Centuries

74 A PALERMO BUCKET EAR-RING of typical form, enriched with small pearls and pierced and enamelled decoration; another, smaller, but similar; and four ornamental Rings, with gem-set and enamelled bezels, *Central Italy and Sicily*, 17/18th Century 6

** Type of first see "Studio", autumn, 1913, colour pl. 229A.

75 A RELIQUARY CROSS, with gold and enamelled body, the terminals of the arms with pierced foliate decoration, the Sacred Monogram in black and gold on one side and crystal on the reverse, $2\frac{1}{2}$ in.; another Reliquary Pendant, with the Virgin in an oval on one side and a saint on the reverse, within enamel surround in Spanish tradition, $3\frac{1}{4}$ in.; a gold Ring, with the Sacred Monogram; and one other, 17/18th Century 4

76 RINGS. Two Peasant Rings, with large ruby and emerald gem-set bezels another, with a very large foliate bezel, *perhaps Tuscan*; three other ornamental Rings, with gem-set bezels; and a large Ear-ring, with gold mounts and enamel bow, $2\frac{1}{4}$ in., *Southern Italy, 17/18th Century*

77 RINGS. An Italian ornamental Ring, with tiered flower-head bezel enriched with rubies and enamel, chiselled shank; four Peasant Rings, with gem-set bezels and two others, with gem-set bezels and enamelled decoration, *Central Italy and Sicily, 17/18th Century*

78 A BROOCH, with a pierced silver foliate design enriched with rubies and shallow diamonds, $2\frac{1}{4}$ in.; and a pair of Ear-rings in similar technique, each with three pear-shaped drops, supported by a foliate branch, a technique used in Calabria amongst other places, *17/18th Century*

79 A PAIR OF EAR-RINGS, with gold hoop tops, decorated with floral design in black and white enamel and hung with a fringe of seed pearls; another elaborate Ear-ring, with a pendant almost in the form of a basket of flowers; and another of rare type, with a baroque pearl forming the body of a dragon, and with pearl drops *Sicily, 17/18th Century*

** For type of first see Churchill, "*Studio*", cited above, colour fig. 244A top right.

80 RINGS. An Italian ornamental Ring, the bezel in the form of a winged dragon, in green, blue and white enamel, a ruby in the centre of the back; another with a gold foliate bezel, with pierced decoration, and four other rings of ornamental nature, some with gem-set bezels, *17/18th Century*

81 A PAIR OF EAR-RINGS, with pierced gold and enamel designs, enriched with rubies and garnets and with pendant fringe of pearls, 2in.; five gold and gem-set Rings; and another, with sapphire-tinted stone, *Central Italy and Sicily 17/18th Century*

82 AN ENAMEL CROSS of plain form, with lobed bulbous end, and green and black decoration on a white ground, $2\frac{3}{4}$ in.; a gold Ring, with claw shoulders and setting, containing a sapphire in the bezel; four other good gem-set Rings; and two others

83 A SICILIAN GOLD AND ENAMEL NECKLET, the gold studs gem-set and with white, red and green enamel scroll medallions joined by double gold flower-heads $14\frac{1}{8}$ in.; and a pair of Ear-rings, with enamelled gold crown motifs on top and hung with a fringe of seed pearls, *17/18th Centuries*

84 A PAIR OF GOLD EAR-RINGS of typical coil type, with Scythian-like animal heads, enriched with garnets, in South Russian style, $1\frac{1}{4}$ in., *Greek, 4th/3rd Century B.C.*

85 A GOLD GIMMEL RING, with Moor's-head swivel bezel, enriched with diamonds and enamelling, with typical inscription on both sections of the ring, *Italian, 17th Century*; another gold Ring, with sarcophagus-shaped bezel, inset with three carnelian intagli, *18th Century*; and eight other Rings, *mostly Byzantine*

86 A SIGNET RING in brass, the octagonal bezel engraved with a shield of arms, a fess between three stars, within a surround of stars, *Italian, 15th Century*; a child's gold Ring, the bezel with an oval garnet; another small gold Ring, with double-garnet bezel; a Persian Ring, the bezel set with an inscribed sard; and an early Christian gold Ring, with circular bezel.

87 A SICILIAN GOLD ENAMEL NECKLACE enriched with rubies and garnets and ornamented with crown-like motifs in seed pearls, $11\frac{1}{2}$ in.; and a pair of Ear-rings, with similar crown motifs and pendant baroque pearls, $1\frac{1}{2}$ in., 17/18th Century 3

88 A GOLD SIGNET RING, the large oval bezel decorated with an intaglio coat-of-arms in a faceted topaz, the pierced back with a monogram, the shoulders and shanks also with foliate piercing; another, with an almost circular intaglio sard in the bezel, the shoulders engraved; a Roman child's gold Ring, of massive construction, the small bezel with an intaglio animal; and another Ring in gilt-bronze, the oval bezel engraved with a coat-of-arms, 17/18th Century 4

89 A PENDANT RELIQUARY in gold, with pierced and enamelled ends to the arms, the cross in crystals, the back hinged, $1\frac{3}{4}$ in.; and a pair of Ear-rings, each with a pelican in its piety in white enamel, below a coloured enamel bow and above a gold radiating frame, with pendant baroque pearls, $1\frac{1}{2}$ in., Sicilian, 17/18th Century 3

[See ILLUSTRATION, PLATE III]

90 A FINE ITALIAN GOLD AND ENAMEL PENDANT, with a pierced heart-shaped design, enriched with rubies, garnets and baroque pearls and surmounted by a figure, 3 in.; and another of somewhat similar design, $3\frac{1}{4}$ in., Central Italy, 16/17th Century 2

** The type is illustrated by Cyril Bunt in "The Antique Collector", March, 1933, p. 487, fig. 3.

[See ILLUSTRATION, PLATE III]

91 A PAIR OF SICILIAN EAR-RINGS in the form of sailing ships, the pierced bodies enamelled and enriched with rubies and garnets, the sails and ribbon bows in seed pearls, a fringe of baroque pearls round the base, $2\frac{1}{2}$ in., 17/18th Century, probably Palermo 2

** See Churchill, "Peasant Art in Italy", "Studio", Autumn, 1913, figs. 229, 242 and 244.

[See ILLUSTRATION, PLATE III]

92 A FINE GOLD AND ENAMEL LARGE PENDANT in the form of an eagle with wings displayed, surmounted by a ribbon bow, and holding in its two claws two heart-shaped smaller pendants flanking another depending from the tail, the whole enriched with pearls, showing Austrian influence, $4\frac{1}{4}$ in., Southern Italy or Sicily, 17th Century

** Illustrated in "The Antique Collector", March, 1933, p. 488, fig. 8.

[See ILLUSTRATION, PLATE III]

93 A PAIR OF SICILIAN GOLD EAR-RINGS of pierced enamelled and crescent form, gem-set and with a fringe of pearls, surmounted by small crowned eagles with wings displayed, $1\frac{3}{4}$ in., 17/18th Century

** Churchill illustrates the type in the article mentioned above, fig. 244.

[See ILLUSTRATION, PLATE III]

94 A CALTAGIRONE SILVER-GILT PARURE of a Necklace, pendant Corsage Ornament and pair of Ear-rings *en suite*, with pierced and enamelled decoration enriched with rubies and garnets on a gold beaded filigree ground, 17/18th Century 3

** Another example in the "Studio", Autumn, 1913, "Peasant Art in Italy", is seen in fig. 276.

[See ILLUSTRATION, PLATE IV]

95 ANOTHER SILVER-GILT PARURE, with a bolder design of pierced work enriched with seed pearls and enamels, and with small cabochon rubies and garnets comprising:—a necklet, pendant and a pair of ear-rings, with ribbon bows and rosettes, *en suite*, 17/18th Century

[See ILLUSTRATION, PLATE IV]

96 A CALABRIAN GOLD AND EMERALD PARURE, the necklace of attractive design with pierced cruciform motifs and a large ribbon bow pendant enriched with emeralds, the two ear-rings with rosettes and pierced butterfly bodies, 17/18th Century

[See ILLUSTRATION, PLATE IV]

97 A GREEK GOLD RING, with oval bezel, decorated with an intaglio head of a philosopher, 2nd/1st Century B.C.; an Eastern gold Ring; and a gold Signet Ring, with a pheon-like motif, 15/16th Century

98 AN INTERESTING COLLECTION OF CORAL JEWELLERY, comprising:—Necklace of twenty beads, with enamelled chain; a filigree Brooch, with a Bacchi head in coral; a Sicilian fertility Symbol, with enamelled cuff; three other Pendants—two miniature Ewers; an enamelled and pierced Boss; a Finger Ring, with coral flower-head bezel; a Hair Ornament of coronet type, $3\frac{1}{2}$ in., and a small Reliquary with a coral Head of Christ wearing a crown of thorns, mounted on a velvet-covered stand, *Southern Italy and Sicily*, 17/18th Century

** Coral necklaces have always been popular with the peoples of Italy and Sicily and the material is considered to bring luck to the wearer.

ITALIAN AND FRENCH BRONZES

The Property of Sir Alfred Beit, BT.

99. A BRONZE LIONESS, by *Antoine Louis Barye* (b. 1795, d. 1875), in advancing attitude, with mouth open and tail curled, brown patination with green and rust tints, on a narrow oblong base, 15 $\frac{1}{2}$ in.

100 A BRONZE LION, by *Antoine Louis Barye* (Paris), sejant, with curled tail and most benign expression, on a hollow oval base, brown patination, 7in. and a pair of Bronzes of a Stag and Hind, on oval bases, 6in.

101 A GROUP, by *Barye*, of a Lion, with its right paw resting on a coiled python which is about to strike, green patination, on an oval base with moulded border, 13in.; wood stand

102 AN ITALIAN BRONZE GROUP of a partly draped youthful female figure seated by some rocks, writing on a tablet, opposite to her a unicorn with head bent down appearing to strike a rock from which water flows into a trough below, 13 $\frac{1}{2}$ in. marble base, *Central Italy*, end 16/17th Century

** This subject is associated with a device of the House of Este.

103 A FIGURE OF ATLANTA in running attitude, poised on her left foot, her right leg held up behind her, her wavy hair dressed in a knot at the back of her head, and tied with a bandeau, wearing a short but fully draped robe, tied across one shoulder, on square marble plinth, total height 22in.

104 GERMANICUS CAESAR, standing, in classic attire, his right arm extended, his left holding some object now broken, the rectangular base decorated in relief with the Emperor in a quadriga bearing the legend of the title, and on the reverse the Emperor in a chariot drawn by four elephants, the front of the base inscribed "SIGNIS RECEPTIS DEVICTIS GERMANIS", green patination, 15in., probably Paduan School, 16th Century (cf. Sotheby's *De Zoete Catalogue*, 3rd April, 1935, pl. 311)

105 A BUST OF A MAN IN ARMOUR, head and gaze three-quarters dexter, the breast-plate engraved with a tulip and foliate design, the pauldrons with scale ornament, the helmet with a plumed crest and mask, on a foliate ground matching the breast-plate, within a border of scales, circular socle and square base, 24in., Italian, mid-17th Century

106 THE VENUS DE' MEDICI. A bronze Figure, after the famous classical model, standing, with a dolphin at her side, her wavy hair tied in a knot at the back, her head turned to her left, dark patination, on shaped base and grey marble square pedestal, 22½in., ? Florentine, 16/17th Century (cf. *Wallace Collection Catalogue*, pl. 25, and *Nettlefold Collection Catalogue*, pl. 36, for a similar figure)

107 A BRONZE FIGURE of a Satyr, after the antique group in the museum at Naples, standing holding the infant Bacchus in his arms and leaning against a vine-covered tree-trunk, brown patination, on marble base, 10½in., Italian, 17th Century (another example in the Louvre is illustrated by Bode, vol. 1, pl. 86)

108 A BRONZE FIGURE of Hercules, leaning on his club, taken from the antique, supported on a triangular bronze base supported by caryatids, 9½in., Padua, 16th Century

109 A PAIR OF CANDLESTICKS of small size and attractive design, the nozzles chiselled with acanthus, and with circular drip-guards similarly decorated, supported by three winged seated figures of putti and drapery festoons and masks between, 5in., Venetian, 16th Century 2

110 A BRONZE TORSO of Hercules, after the Torso of the Belvedere, seated on a lion-skin on top of a tree-stump, the mask of the animal skin resting on his left knee, the legs truncated at the knees, dark patination, on golden-tinted marble base, 8½in., Paduan, 16th Century

111 ST. JOHN THE BAPTIST, as a Youth, standing, clad in a fur-lined cloak, holding a shell aloft in his right hand, emblematic of the Baptismal Bowl, a seated lamb at his feet, the head of which is now missing, circular base, St. John with well-defined curly hair, 18½in., Venetian, 16/17th Century

112 A BRONZE LAMP in the form of a satyr's head, the mouth open and with moustache and beard, the head with fruiting vine and handle with shell and leaf terminal, on a leaf drip-guard above a short baluster and eagle claw stand, 7½in., Riccio, Italian, 16th Century

** Another similar example in the Victoria and Albert Museum is illustrated by Bode, vol. 1, pl. 47.

113 A TERRA-COTTA BUST OF ST. JOHN THE BAPTIST, full face, head slightly inclined to dexter, in sheepskin robe, long hair falling down his back, brown patination, 10½in., on carved gilt plinth, 9¼in.

** Statuettes of this kind have been the subject of much controversy, though generally believed to be derived from Verrocchio, for the "Master of the Statuettes of St. John"; see MacLagan and Longhurst, "*Catalogue of Italian Sculpture*", Victoria and Albert Museum, pp. 88, 89.

114 A FINE BRONZE INKSTAND of a crouching satyr, blowing a long horn which he holds between his feet and which terminates in an inkstand with ram's horn satyr mask, the left hand held aloft, 6in., on green marble base, *Venetian, circa 1570*

** Illustrated by Wilhelm Bode in "*The Italian Bronze Statuettes of the Renaissance*", vol. 2, pl. 167.

[See ILLUSTRATION, PLATE V]

115 A DOUBLE LAMP, with boat-shaped body, boldly decorated with acanthus and oak leaves, supported on a high tripod, cast with foliage at the knees and terminating in four feet, the lamp surmounted by Jael, 11½in., *Paduan, 16th Century*

** A slightly more elaborate specimen is in the Ashmolean Museum, at Oxford cf. Bode, vol. 2, pl. 127 centre.

116 A BRONZE SATYR, standing, with right leg flexed, the left holding a bunch of grapes, and the right extended upwards balancing a shell on his head which forms a lamp, foliate decorated triangular base supported on three paw feet, 10in., *School of Riccio, 16th Century*

117 A WELL-CAST BRONZE FIGURE OF A HORSE, with flowing mane and long tail, the small head and neck flexed, the off-fore and near hind feet raised in the attitude of walking, smooth brown patination, 12in., on black marble base, *School of Gian Bologna, Florentine, 16/17th Century*

[See ILLUSTRATION, PLATE VI]

118 A BRONZE INKSTAND, spiritedly modelled with a sea-monster being attacked by a serpent, the reptile coiled around his arms and shoulders, the right arm held aloft, the tail supporting a shell inkwell, and another shell receptacle in front of the monster for holding sand, on a rectangular green marble base, 7½in., *Venetian, mid-16th Century*

** Mentioned by Fritz Goldschmidt in "*Die Italienischen Bronzen der Renaissance und der Barock*", no. 229, where a somewhat similar figure, without the shells, is illustrated, pl. 26.

[See ILLUSTRATION, PLATE V]

119 A BRONZE FIGURE OF APOLLO, after the Belvedere Apollo, full length, wearing a chlamys, the left arm extended, the left leg flexed, the chlamys, hair and sandals are gilded, rich dark patination, supported on a red marble rectangular base, 18in., *Antico, North Italian, 16th Century*

** Exhibited at the Burlington Fine Arts Club, 1912, no. 42, cat., pl. 43, p. 70 where a full account is given of Pier Jacopo Ilari-Bonacolsi (Antico).

Another example of this Apollo Belvedere model is illustrated by Bode, vol. 1, p. 66.

[See ILLUSTRATION, PLATE VII]

120 A BRONZE INKSTAND in the form of a sea-monster, in recumbent attitude, the human head with leaf-moulded moustache and beard is turned up, the mouth open, balanced on the tail is a shell forming an inkstand, dark brown patination, 10½in., *School of Bartolomeo Bellano, 16th Century*, green shaped marble base 2

** See Salting Bequest, South Kensington, for a somewhat earlier example, and another in the Godfrey Collection, sold in these Rooms, 26th March, 1920, no. 132, pl. xviii.

121 MARS AND BELLONA, by *Alessandro Vittoria*, two full length figures, the former in classical garb, wearing helmet, a short sword in his right hand; the latter a draped figure, holding an inverted torch in her right hand, her head turned over her right shoulder, on circular bases, 21in., circular wood plinths, 16th Century 2

122 A FINE BRONZE GROUP OF A FAUN ON A GOAT, by *Andrea Briosco*, called *Riccio*, with a faun astride a large goat, holding a ewer in one hand and grasping one of the goat's long horns, the goat with a bell tied round its neck with vine leaves and with amusing long ears, 7in., *Paduan*, 16th Century, on rectangular green marble base

** Exhibited at the Royal Academy, 1904, no. F. 14.

Exhibited at the Burlington Fine Arts Club, 1912, no. 38.

Mentioned by Goldschmidt, op. cit., compare with pl. 25, no. 66, and Bode, vol. 1, pl. 38.

[See ILLUSTRATION, PLATE VI]

123 A PAIR OF ATTRACTIVE BRONZES of Tritons, blowing long spirally-twisted shell trumpets, melusine-like tails, on which one hand rests, finely cast, vigorous figures, brown patination, on hollow circular bases, perhaps at one time surmounting some other object, 8½in., *Venetian*, 16th Century 2

** Bode illustrates a similar example in the Kaiser Friedrich Museum, Berlin, vol. 2, pl. 170, top; see also Goldschmidt, pl. 65, no. 234; and another in the S. E. Kennedy Collection, 408.

[See ILLUSTRATION, PLATE V]

124 AN EARLY BRONZE FIGURE OF HERCULES, after the antique, holding his club at his right side, his left leg flexed, head turned towards the left, looking down at the apples of the Hesperides in his left hand, ruggedly cast, dark patination, oval base, 13in., on marble rectangular pedestal, *Paduan*, late 15th Century

** Another example in the Salting Collection is illustrated by Bode, vol. 2, pl. 101.

[See FRONTISPIECE]

125 A PAIR OF FRENCH BRONZE GROUPS, by *Clodion*, of a satyr and fauns, one with a basket of fruit and both with a putto on the base, rich dark patination, 17½in., on circular marble bases (*Claude Michel*, called *Clodion*, born 1738, died 1814, worked in Paris and Nancy) 2

EXTREMELY RARE HISPANO-MORESQUE WARES AND ITALIAN MAJOLICA

126 A MAJOLICA DRUG JAR, with Gothic foliage and a coat-of-arms with a lion rampant in blue on a white field, possibly connected with the Ordelaffi, blue dash border round the shoulders, 8in., *Florentine*; and another later Venetian Drug Jar, with typical foliage on a berettino ground, and label "V. CORDE . GVARI", 8¾in., circa 1570 2

127 A PAIR OF JARS of globular shape, boldly painted with a broad band of fruit in greens and yellows, touched with blue, between borders of floral meander at the base and blue crosses on the shoulders, green and blue banded borders complete the decoration, 13½in., perhaps *Faenza*, circa 1530-40 2

** The style of decoration was also copied in the Netherlands, see Rackham, "Catalogue of Italian Maiolica", pl. 128, no. 812, and Ridout Catalogue, pl. 23, no. 20.

128 A DERUTA VASE, with golden lustre ground and double-loop handles, the shoulders and neck with palmette motifs on a blue ground, the lower part with whorl-type wreath in blue and gold, supported on a conical foot, 10in., circa 1520
fitted for electric light

** Another very similar is illustrated by Rackham, op. cit., pl. 74, no. 47.

129 A DERUTA LUSTRE DISH, the centre with a full length figure of a young soldier wearing a helmet and armour, a sword at his side, his left hand resting on a shield, his right holding a large mace of "Morning Glory" type, the everted rim with a stylised floral border, pale gold lustre shaded in faded blue, the back with an initial or scroll, 14½in., circa 1525

** Illustrated by Rackham in the Catalogue of the Collection, pl. 20.

A dish of this type, with a soldier holding a halberd and a shield with the Orsin arms, was in the Pringsheim Collection (135), sold in these Rooms, June, 1939 p. 126.

[See ILLUSTRATION, PLATE VIII]

130 ANOTHER DERUTA LUSTRE DISH, with a half-length figure of a lady in profile to dexter, clad in a loose robe, with a pink over her left shoulder, and on a ribbon label inscribed "UMBE LMoRI RE TU TALAVITA ONO R A" (a fine death dignifies the whole of life), the everted rim with a continuous design of large buds and foliage, the whole in rich golden lustre with fine "madre perla" iridescence, on a blue ground, 16½in. diam., circa 1520

** Illustrated by Rackham in the Catalogue of the Collection, pl. 21.

From the Cavaliere Massa's Collection.

Mention by Denistoun in "The Memoirs of the Dukes of Urbino", iii, 396.

See Rackham, "Catalogue", pl. 74, no. 475.

[See ILLUSTRATION, PLATE VIII]

131 THE CECIL RHODES EARLY NETHERLANDS MAJOLICA PLATE, with serrated rim, ornamented with bosses in relief which form alternate green and yellow flower-heads, the green field with six orange-yellow medallions divided by a cartouche outlined in the same tone and inscribed on a white ground "LOOF GODT AL-TYT" (Praise God Always), 9½in. diam., circa 1625

** Formerly in the collection of Cecil Rhodes, Groote Schuur, Cape Colony. Later in the collection of Sir Starr Jameson.

Illustrated by Bernard Rackham in the "Burlington Magazine", October, 1918.

The type is illustrated and described in "Oud Nederlandsche Majolica en Delftsch Aardewerk", by Dr. C. H. De Jonge, fig. 21, p. 49.

[See ILLUSTRATION, PLATE IX]

132 A TALL ITALIAN ALBARELLO of waisted form, a white central band round the centre of the body is painted with a scrolling design of fruit and flowers in green and yellow, between broad bands of imbricated stiff leaves, the shoulders and base with false gadroons and scale motifs in blue, 11½in., probably Faenza, early 16th Century

[See ILLUSTRATION, PLATE IX]

133 A FINE GUBBIO LUSTRED TONDINO, by *Maestro Giorgio*, signed, in the sunk centre a winged putto in grey tones and grisaille, walking to his left and looking over his shoulder, on a blue ground, the well border in soft golden lustre, the wide everted rim with candelabra-like motifs, palmettes and flambeaux, in gold and pink lustre tints on a blue ground, the underside with three gold and red lustre scrolls, 10½ in., signed and dated 1528 M° G° da ugubio

** Illustrated by Bernard Rackham in the Catalogue of the Collection, pl. 23, no. 809.

See the example from the David M. Currie Collection in the Victoria and Albert Museum, Rackham, "Catalogue", pl. 109, no. 695, and another by Maestro Giorgio in the Ashmolean Museum.

[See ILLUSTRATION, PLATE IX]

134 AN EARLY HISPANO-MORESQUE SMALL BOWL, the everted rim channelled and ornamented in manganese with a sketchy "S"-scroll border between two narrower green borders, in the centre a fabulous quadruped with kangaroo-like head and neck, plump pear-shaped body with scaly ornament, short tail, supported on four foliated legs, eating a long leaf and in the upper part a pine cone, mostly in green, picked out in manganese, on a white stanniferous ground, 7½ in., probably 14th Century, Paterna

** Illustrated in the Catalogue of the Collection by Van de Put, pl. 1 b, no. 602. Exhibited at Munich, 1910, no. 1617.

See Frothingham, Catalogue of the Collection of the Hispanic Society of America, E. 740, pl. 7 (1936).

Probably embedded in a wall at some time, as there is still some of the original mortar on the reverse and signs of damage.

[See ILLUSTRATION, PLATE X]

135 ANOTHER EARLY HISPANO-MORESQUE TONDINO of small size, in the white sunk centre a quatrefoil medallion in green with four manganese "hand"-like motifs superimposed with a cross saltire in green, the wide everted rim decorated "a quatieri" in green and manganese with human masks and hand motifs, divided by manganese panels of "S"-scrolls and zig-zag designs, the whole enclosed by an outer manganese chevron border, 7¾ in., perhaps 14th Century, Paterna

** Illustrated in the Catalogue, by Van de Put, pl. 1a, no. 601.

Exhibited at Munich, "Ausstellung von Meisterwerken Muhammedanischer Kunst", 1910, no. 1618.

Another, in the Louvre, is illustrated by Riviere-Migeon in "La Céramique dans l'Art musulman", pl. 89A; and two others are noted, one at Amsterdam, Nederlandsch Museum, and the other in the Boy Collection, Paris, May, 1905, cat. no. 44.

Both this and the preceding lot, and the two mentioned above, are illustrated by Wilhelm R. Valentiner in "Die Spanish-Maurischen Fayencen der Sammlung Beit in London", in "Zeitschrift für bildende Kunst, Neue Folge", xviii, 1907, p. 17.

[See ILLUSTRATION, PLATE X]

136 A HISPANO-MORESQUE SMALL DISH, with flat base and gradually sloping sides, decorated in the centre with a coat-of-arms perhaps intended for a tower with three battlements and lateral draw-bridges, within a double row of golder flower-heads of marguerite type within blue oval corded panels with figures-of-eight at the junctions, a double-line border dividing the inner and outer bands, the reverse with concentric circles and a spiral or "pirota"-like mark in gold lustre on the base 12 $\frac{3}{4}$ in., first half of the 15th Century (614)

** The companion dish illustrated by Frothingham in the *Catalogue of the Hispanic Society of America*, pl. 18, E. 595, and also by Manuel G. Marti in "*Ceramica del Levante Espanol*", fig. 559, p. 457, it bears a gold bull on a white field, and, like the example in question, is bored with two small holes on opposite sides of the rim

An early 16th Century dish in the British Museum bears the same arms as this example.

[See ILLUSTRATION, PLATE XI]

137 A HISPANO-MORESQUE JAR of oviform shape, with cylindrical neck, the arched handle missing as is one of the four animal-headed spouts on the shoulders the remaining three in solid gold lustre, the body decorated in various zones with coppery-red stylised and other floral ornament, the neck with trellis diaper, 8in. end 16th Century (637)

** Exhibited at the Exposition de Céramique, Paris, 1897, no. 357.

138 A HISPANO-MORESQUE DEEP DISH, with perpendicular sides and everted rim, decorated on the flat bottom with a shield in blue from which radiate in a cruciform pattern fleur-de-lys-like motifs with large volute leaves and a bud between them in coppery red, the arms in the centre are rather faint but would appear to be a fish embowed, perhaps with reference to the Dauphin of France, the well sides with a border matching the field, the rim with double loop and cross between blue bands, the reverse with two borders of wavy gold lustre forming panels and in the centre a mark like a Greek π with a detached horizontal line below it, 17 $\frac{1}{2}$ in., first half of the 16th Century (628)

[See ILLUSTRATION, PLATE XI]

139 A HISPANO-MORESQUE DISH, with an embossed centre decorated in golden-red lustre with a cross formed by two pointed rectangular outlines in reserve the well with an inner foliate border and an outer border of illegible inscription the wide rim outlined in blue and with pointed ovals, containing cone motifs, and panels of radiating scroll and geometric motifs interspersed with floral designs, the reverse with a wheel of scalloped outline in the centre and gold lustred floral sprays and concentric circles, 15 $\frac{1}{4}$ in., first half of the 16th Century (636)

140 ANOTHER, of very similar technique but in lighter tone lustre, the embossed centre with a cruciform motif, the well with four blue-outlined oval-shaped panels with flower-heads, foliate ornament and illegible inscription, the everted rim with similar ornament on a larger scale and also like the example in the preceding lot with a border of inscription matching the well; the underside with bold feathery scrolls in darker lustre, the centre of the base with a whorl motif, 15 $\frac{3}{8}$ in., first half of the 16th Century

** For general type see Frothingham, *Hispanic Society Catalogue*, pls. 44 and 45, E. 602 and E 645.

141 A HISPANO-MORESQUE FLAT DISH, with slightly raised centre, ornamented in pale gold lustre with berries and flowers, enclosed by eight circular medallions alternately in blue and gold containing flower-heads, the rim with the same design on a dotted gold and blue ground, the reverse in somewhat similar technique but entirely in gold lustre, 13 $\frac{1}{2}$ in., *first half of the 15th Century* (611)

** A freer version of this design is found on the dish with the arms of the Dukes of Burgundy in the Wallace Collection; see Van de Put, "*Hispano-Moresque Ware of the XV Century*" (1904), pl. 10. And another, very similar, in the collection of Senor Don G. de Osma, is illustrated by Catherine Moran in "*Apollon*", January, 1929, p. 361.

142 A HISPANO-MORESQUE ARMORIAL DISH, painted in the centre within a blue-outlined escutcheon in gold upon the ground colour, two roses in pale, impaling five bars, the remainder of the dish is covered with an arabesque design of pairs of volute-like leaves, the stems linked at the point of contact by a short bar, rather like loose fleur-de-lys; on the reverse a wide border of four concentric bands, the inner two joined with diagonal hatching, a scroll or pirota mark in the centre, in gold lustre, 16 $\frac{1}{2}$ in., *end of the 15th Century* (625)

** Another example of this type in the Stirling Collection was sold in these Rooms and illustrated in the Catalogue, 18th June, 1946, pl. 89.

143 AN UNUSUAL HISPANO-MORESQUE LARGE DISH, incised with the outline of a stag on a gold lustre ground with small scrolls, above the stag in similar blue outline is a large sunflower, the remainder of the ground is filled with small incised half-circles containing patterns usually found on border gadroons; the reverse ornamented in richer lustre with two concentric circles of scrolling fern fronds, the base with a single spray, 18 $\frac{3}{4}$ in., *first half of the 16th Century* (635)

** The technique is seen on a dish in the Victoria and Albert Museum, decorated with an ox; another, with a lion, formerly in the possession of Messrs. Durlacher, and another in the Buckmaster Collection, illustrated in "*The Collector*", March, 1928, p. 131. Yet another dish, in the Stora Collection, Paris, and very similar to the one in question, is illustrated by Marti, op. cit., p. 511, fig. 624.

[See ILLUSTRATION, PLATE XII]

144 A HISPANO-MORESQUE ARMORIAL DISH, decorated with numerous radiating lines of bryony ornament in the form of a stalk running back to the centre, throwing off alternately a tripartite leaf and flower, in blue and reddy-gold, the rim with wavy leaves in blue, the almost flat centre with a red scrolling flower-head design on which is painted within a chanfron shield *gules three "tondi" or, on a chief azure three lilies or and a label of four points gules*, for Tondi of Siena; the reverse attractively decorated in reddy-gold lustre and blue with foliate scrolls, 17 $\frac{3}{4}$ in., *second half of the 15th Century* (617)

** Illustrated by A. Van de Put in "*Hispano-Moresque Ware of the XV Century*" (1904), pl. 22.

Among the "*Provveditori de Biccherna*" for 1467 was Lodovico d'Antonio de' Tondi (d. 1482) for whom the dish was probably made.

[See ILLUSTRATION, PLATE XII]

145 AN INTERESTING HISPANO-MOESQUE ARMORIAL SCUDELLA, with double handles painted in red lustre with rich iridescence, the sides with four oval panels enclosing a band of alafia inscription between a zig-zag line and spirals, alternating with a conventionalised tree-of-life; in the centre are the arms *Aragon* (four pales flanked in saltire by *Castile* (a castle) and by *Leon* (a lion); impaling *Navarre* (chains and *Evreux* (lilies) *per fesse*, the reverse with way gold and red lustred bands, 7in wide (604)

** Illustrated in the Catalogue of the Collection by Van de Put, p. 17.

Illustrated in colour by Rivière-Migeon, op. cit., pl. 89b.

The armorials, chronology and other points of this *scudella ab orelles* is discussed fully in the Catalogue and its relationship to Sèvres, no. 3107, in "Supplementary Studies", 1911, by Van de Put.

146 AN EARLY HISPANO-MOESQUE ALBARELLO of slightly waisted cylindrical form and with long neck decorated with four horizontal blue bands, the body with zones of "S"-scrolls, narrow foliate bands and blue broad "arrows" of almost drapery festoon type, and a broader band of alafia inscription alternating with trefoils in panels, golden-ruby lustre, 11½in., first half of the 15th Century (605)

** Illustrated by Dr. Wilhelm Valentiner in "Die Spanisch-Maurischen Fayencen der Sammlung Beit in London", cited above, p. 122, fig. 5.

This example recalls the somewhat similar drug jar in the Marks Collection; see also *Hispanic Society Catalogue*, pl. 17, E. 574.

[See ILLUSTRATION, PLATE XIII]

147 A HISPANO-MOESQUE GOLD LUSTRE ALBARELLO of waisted cylindrical form, ornamented with three golden lustre bands round the short neck, diagonal cross-hatching on the shoulders, the body is divided into two zones by a narrow band of small diagonal crosses, the upper and lower halves formed of saw-edged leaves forming pointed arches and long ovals, enriched with four blue rosettes, two in each half, attractive pale golden lustre, 11½in., end 15th or early 16th Century (631)

** Illustrated by Valentiner, op. cit., p. 130.

[See ILLUSTRATION, PLATE XIII]

148 A FINE HISPANO-MOESQUE ARMORIAL DEEP BOWL of conical form, attractive design and rich lustre, the interior with a shield outlined in blue with the arms a golden rabbit on a cream ground, probably for Conill, of Valencia, Tortosa and elsewhere in the Catalan-Valencian region, the remaining surface with a bold volute leaf pattern seen above, enriched with three blue and gold rosettes, the exterior with a narrow zig-zag border round the rim and a wider border of diagonal bands, a gold flower-head in the base, 9½in. diam., 5½in. high, end 15th Century (630)

** There is a somewhat similar bowl, of rather later date, in the Victoria and Albert Museum. The rabbit or coney is found with some frequency on late 15th Century wares with armorials, see Frothingham, *Hispanic Society of America Catalogue*, pl. 30, E. 578, where it is superimposed on an "eagle displayed" on the back of a dish

[See ILLUSTRATION, PLATE XIII]

149 A HISPANO-MOESQUE ARMORIAL DEEP DISH, the flat centre with an intertwining design of bold flowers in golden lustre is ornamented with a shield, outlined in blue, with the arms a gold eagle with wings displayed in profile to dexter, as well with a narrow border of "S"-scroll meander, the everted rim moulded in relief with spiral gadroons in plain gold lustre and with floral and diaper designs on white ground, within a double blue line border, enclosing a narrow band of encadenat motifs; the underside almost entirely covered with a well-regulated scrolling design of fern-fronds in gold lustre, $14\frac{3}{8}$ in. diam., first half of the 16th century (634)

** See "The Valencian Styles of Hispano-Moresque Pottery" (1938), by A. van de Put, for encadenat motifs.

[See ILLUSTRATION, PLATE XIV]

150 THE CELEBRATED "FEVERSHAM" HISPANO-MOESQUE DISH, with gadroon boss in the centre ornamented with a coat-of-arms, an eagle displayed to the dexter, as well with three zones of foliate ornament, the wide rim with bold lusted gadroons; the concave base with a flower-head on the underside, the remainder with scrolling leaves and fern-fronds, $18\frac{7}{8}$ in., first half of the 16th Century (633)

** Illustrated by Van de Put in the Catalogue of the Collection, pl. 6 b.

Illustrated by Valentiner, op. cit., pl. 15.

This dish, at the period of the Duke of Monmouth's rebellion (1685), belonged to the Bridges family of Western Zoyland, Somerset, and it figured in the banquets of Lord Feversham, the Royal Commander, when he lay at the manor before the battle of Sedgemoor. In Macaulay's time it was the property of Mr. Stradling of Hilton Polden; it is the "Persian" dish mentioned in "The History of England", 1858, ii, 183, in connection with Lord Feversham. After thirty-five years in the Somerset County Museum at Taunton, it was sold in the Stradling sale, April, 1902. See H. St. G. Gray, "Connoisseur", v, pp. 116, fig. 6.

Compare this with a similar dish in the Museum at Bologna, illustrated in "Dedalo", vol. 1, p. 50, and another Marti, colour pl. 23.

[See ILLUSTRATION, PLATE XIV]

151 A BLUE AND GOLD LUSTRE ALBARELLO of waisted cylindrical form, the body decorated with three zones of stylised flowers in copper lustre, on a rich ultramarine blue ground, a double line border round the short neck, $11\frac{1}{4}$ in., 17th century (638)

** Similar types are in the British Museum, Kunstgewerbe Museum and the Berlin Collection.

152 ANOTHER, of similar technique and perhaps from the same bottega, the body decorated with eight rows of an imbricated design almost like peacock's feathers in blue, and gold lustre on a white ground, recalling the Faentine peacock feathers, $11\frac{1}{2}$ in., 17th Century (639)

153 A LARGE HISPANO-MOESQUE DISH of shallow shape, with flat base, ornamented all over with bryony pattern, in the centre a flower-head from which radiate thirteen lines in the form of stalks in blue and gold lustre with small tripartite leaves and daisy-like flowers, the rim with zig-zag leaves; the reverse with three zones of leaf and floral meander in blue and gold is unusually attractive, 19 in. diam., second half of the 15th Century (615)

** Illustrated by Van de Put in the Catalogue of the Collection, pl. 5, no. 615.

Illustrated by Valentiner, op. cit., pl. 8.

See Frothingham, Catalogue of the Hispanic Society of America, pl. 22, E. 579, for the pattern on a different shaped dish.

[See ILLUSTRATION, PLATE XV]

154 AN UNUSUAL HISPANO-MORESQUE ARMORIAL DISH, with flat base and two studded rims of baking-pan type, the outer enclosing a typical gold lustre design of volute leaves and linked stalks, the inner rim with similar motifs enclosing a coat-of-arms, *or an eagle displayed azure, impaling azure a bend or*, for either Isabella de Carvajal (*d.* 1523) who as Sancho del Aguila's widow was appointed governess to the Infante Ferdinand (*b.* 1503), younger brother of the Emperor Charles V; or perhaps Juan de Sande y Carvajal, a brother of Cardinal Bernadino de Carvajal, Bishop of Astorga (*d.* 1522); the reverse with concentric circles in rich copper lustre, $16\frac{1}{2}$ in. diam., end 15th or early 16th Century (627)

** Illustrated by Van de Put in the Catalogue of the Collection, pl. 10, and by the same authority in "*Supplementary Studies*", 1911, p. 146, fig. 16.

Illustrated by Manuel Gonzalez Marti in "*Ceramica del Levante Espanol*", p. 279, fig. 360, and mentioned by him, p. 271.

For unusual shape see Godman Collection Catalogue; the Delle Agli dish in the Victoria and Albert Museum (Van de Put, 1904, pl. 21), and another, once in the Aynard Collection, with the insignia of Castile-Leon, exhibited at Lyons, 1870.

[See ILLUSTRATION, PLATE XV]

155 A HISPANO-MORESQUE LOW JAR, with depressed globular body, slightly flared cylindrical neck ornamented with four loop handles, prevailing coppery-gold lustre, the lower part with ruby tints, ornamented with vertical panels of plain ribbing alternately in blue and lustre and on either side two panels of inscription in blue, one under a narrow panel of barbed ornament in lustre and the other a panel of calligraphy; the foot, lower part and inside of the mouth with plain lustre and chevron and foliate borders, $7\frac{1}{2}$ in., first half of the 15th Century, incised Arabic character under the base perhaps intended for *lam-alif* (610)

** Illustrated by Van de Put in the Catalogue of the Collection, pl. 2 b.

Illustrated by Valentiner, "*Die Spanisch-Maurischen Fayencen der Sammlung Beit in London*" in "*Zeitschrift für bildende Kunst*", Neue Folge, xviii, 1906, p. 120, fig. 4.

Another of this type, with grooved loop handles, in the Godman Collection (no. 19, p. 29, pl. xxxi), is illustrated by Van de Put, "*Supplementary Studies*", 1911, fig. 6, p. 31, and also by Van de Put and Dickinson in "*The Connoisseur*", July, 1906, pl. III, p. 164.

Manuel Gonzalez Marti, in "*Ceramica del Levante Espanol*", also illustrates this jar, fig. 518, p. 421. Both mentioned by Alice Wilson Frothingham in the *Catalogue of the Hispanic Society of America*, p. 125.

[See ILLUSTRATION, PLATE XVI]

156 A HISPANO-MORESQUE JAR, with four spouts, cylindrical neck and hooded handle of Far Eastern "beggar's bowl" form, decorated on the oviform body with brownish-gold lustre and blue with elaborate volute leaves, flower-heads and tendrils above two broad bands of lustre, the neck and handle with a smaller version of similar motifs, $10\frac{1}{2}$ in., second half of the 15th Century (629)

** Dr. Wilhelm R. Valentiner illustrates this jar to great advantage in the article cited above, pl. 14.

Exhibited at Munich, "*Ausstellung von Meisterwerken Muhammedanischer Kunst*", 1910.

[See ILLUSTRATION, PLATE XVI]

157 AN EARLY HISPANO-MORESQUE DISH of mock-Arabic inscription type, in the centre in blue an elaborate star on a pale gold lustre ground from which radiate four panels of *alafia* inscription divided by pointed ovals also in blue, the groundwork of spiral arabesques and outlined ovals in pale gold lustre and cream; the reverse with an unusually attractive gold lustre border of semi-acanthus scrolls and leafage on a dotted ground, $14\frac{3}{4}$ in., early 15th Century (603)

** Illustrated by Van de Put in the Catalogue of the Collection, pl. 2 a.

Illustrated by Wilhelm Valentiner, op. cit., pl. 6.

Exhibited at Munich, 1910, no. 1620.

The well-known example in the British Museum, with the arms of the Counts of Ribagorza and Prades of the House of Aragon, is before 1434, see Van de Put (1904), p. 50.

[See ILLUSTRATION, PLATE XVII]

158 A HISPANO-MORESQUE ALBARELLO of early type, the cylindrical body surmounted by a medium-sized neck decorated with blue trellis on a gold lustre ground, the body with five zones of Arabic inscriptions, chain motifs, stylised trees, calligraphy and nearest the base a bold band of blue inscription on a gold lustre ground, $13\frac{3}{4}$ in., first half of the 15th Century (606)

** Figured in the Catalogue of the Collection by Van de Put, p. 20.

[See ILLUSTRATION, PLATE XVII]

159 THE COMPANION ALBARELLO of similar form, but with slight differences in the decoration of the borders above and below the main band round the body, and the neck with chequered ornament instead of trellis, in blue and pale gold, $3\frac{1}{4}$ in., first half of the 15th Century (607)

** Also figured by Van de Put in the Catalogue of the Collection, p. 20.

The British Museum has an identical example, and another at South Kensington is very close.

[See ILLUSTRATION, PLATE XVII]

160 A HISPANO-MORESQUE BIRD DISH of almost shallow bowl type, and with everted rim, the latter with three simple flower-sprays and the word "*senora*" in blue Gothic minuscules, on a ground with clusters of berries and dots in gold lustre, in the centre a tall bird of stork-type in rich blue, on a similar groundwork of bunches of berries and dotted ornament, within a blue line border; the underside with a broad band of gold lustre on a pink-tinted enamel, the base with a "catherine wheel" motif, $14\frac{1}{2}$ in., first half of the 15th Century (612)

** Figured by Van de Put in the Catalogue of the Collection, p. 23.

Illustrated by Wilhelm Valentiner in the article cited above, pl. 7 a.

See Van de Put, "*The Valencian Styles of Hispano-Moresque Pottery*", 1404-1454 (New York, 1938), and in particular p. 59 "*apellet e figurat*" and pl. 5.

[See ILLUSTRATION, PLATE XVIII]

161 ANOTHER HISPANO-MORESQUE BIRD DISH of similar shape, decorated with a gold lustre ground with a scrolling design of carnation-like plants, and with an ostrich-like bird in blue, the wing-bay in gold, a narrow gold meander border round the well within two blue lines, the everted rim with the inscription in Gothic minuscules "*ave ma ria gra tia ple na*" (Ave Maria gratia plena), the underside with a wide gold border and wheel motif on the base, 13½ in., *first half of the 15th Century* (613)

** Illustrated by Dr. Wilhelm Valentiner, op. cit., p. 18, fig. 7B.

Frothingham illustrates a similarly inscribed dish, but with smaller bird, the *Catalogue of the Hispanic Society of America* (1936), pl. 18, E. 586, pp. 146-147.

Senor Don G. de Osma has a similar dish, but the centre is decorated with a star, see Moran, "*Apollo*", June, 1929, p. 360; and another, with a doe, is illustrated by Marti in "*Ceramica del Levante Espanol*", fig. 540, p. 442.

[See ILLUSTRATION, PLATE XVIII]

162 A HISPANO-MORESQUE ARMORIAL DISH of attractive design, in the centre upon a cream ground a *demigoose salient from the sinister base between tufts of herbage on either flank and below*, radiating from the coat are five narrow fan-shaped compartments with bold volute leaves alternating with panels of cross-hatching in six horizontal rows; the underside with concentric circles, unusually attractive lustre, 13½ in., *end 15th or early 16th Century*

** Illustrated in colour by Riviere-Migeon in "*La Céramique dans l'Afrique musulmane*", pl. 98.

The "Hispanic Society of America" possess a large dish with a goat in a shield in the centre; see Frothingham, *Catalogue*, pl. 36, E. 754, p. 190, and pl. 32, E. 614, for type of cross-hatching on the ground.

[See ILLUSTRATION, PLATE XIX]

163 A HISPANO-MORESQUE LARGE ARMORIAL DISH, with flat base, short cylindrical sides and everted rim, boldly decorated in gold lustre with an almost radiating design of volute-like leaves, and smaller sprigs, the rim with the same "S"-shaped volute leaf which is seen on the well border; in the centre within a blue outline are the arms in gold, *upon a mount an eagle displayed, and a fleur-de-lis in dexter base* (i.e., below the right wing); the reverse has a superb large eagle in gold amidst feathery sprays and stalks akin to that on the back of the celebrated Crevecoeur Dish, 18½ in. diam., *second half of the 15th Century* (626)

** The eagle motif displayed on the back is seen on many celebrated dishes and sometimes the eagle has superimposed on it a coat-of-arms, see Manuel Gongale Marti "*Ceramica del Levante Espanol*", p. 537, fig. 649.

[See ILLUSTRATION, PLATE XIX]

END OF SALE



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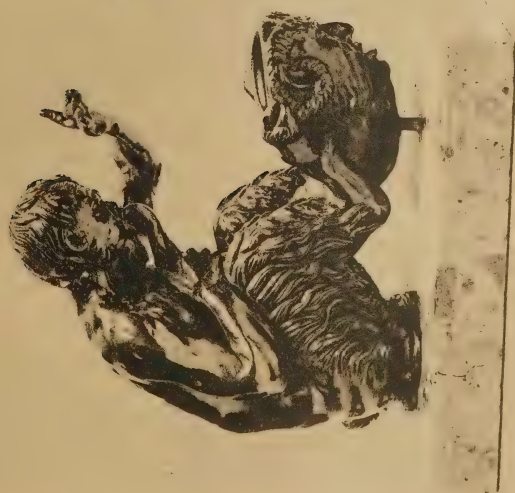




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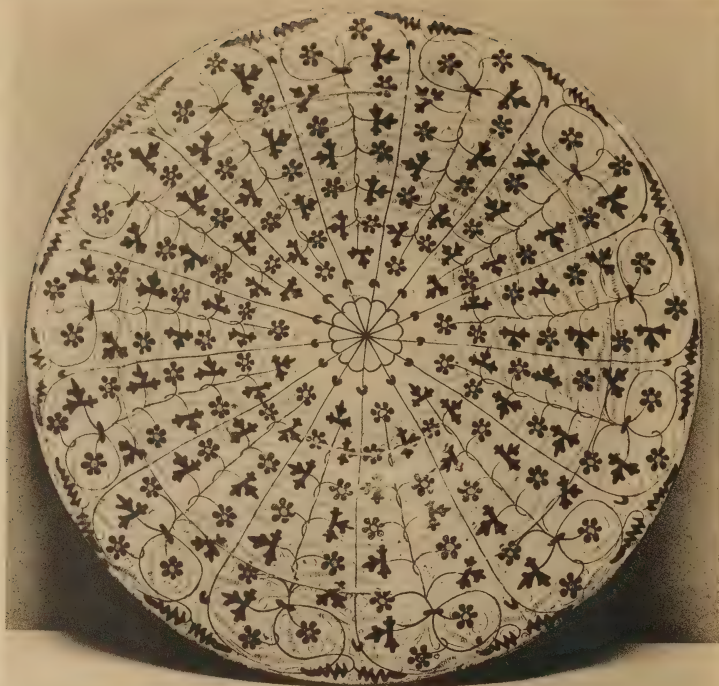
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SOTHEBY & Co.'s

SALE OF

THE CELEBRATED COLLECTIONS OF RARE HISPANO-MORESQUE AND ITALIAN MAJOLICA, FINE ITALIAN BRONZES, OBJECTS OF VERTU AND WORKS OF ART

7th October, 1948

PRICES AND BUYERS' NAMES

LOT		£	s.	d.	LOT		£	s.	d.
1	Adams, Acton ..	4	0	0	39	Laurence, H. C.	60	0	0
2	Backer, H... ..	7	0	0	40	Bruce, J.	6	0	0
3	Backer, H... ..	8	0	0	41	Nyburg	34	0	0
4	McLellan, Mrs. ..	7	0	0	42	Nyburg	18	0	0
5	Backer, H... ..	6	0	0	43	Nyburg	70	0	0
6	Moller, Capt. ..	10	0	0	44	Patch	185	0	0
7	Chester	75	0	0	45	Vecht, A.	28	0	0
8	Moller, Capt. ..	1	0	0	46	Cates	22	0	0
9	Woollett	11	0	0	47	Passed			
10	Woollett	28	0	0	48	Moller	3	0	0
11	Averkeiff	20	0	0	49	Angyalfi	2	0	0
12	Lambert	45	0	0	50	Cates	42	0	0
13	Backer, H... ..	42	0	0	51	Angyalfi	13	0	0
14	Davis, Harold ..	20	0	0	52	Tereskchenko ..	12	0	0
15	Backer, H... ..	105	0	0	53	Angyalfi	44	0	0
16	Nyburg	150	0	0	54	Angyalfi	14	0	0
17	Brounch	11	0	0	55	Harris, H.	58	0	0
18	Harris, H. B. ..	15	0	0	56	Cates	22	0	0
19	Nyburg	2	0	0	57	Angyalfi	30	0	0
20	Nyburg	4	0	0	58	Harris, H... ..	38	0	0
21	Bier	6	0	0	59	Angyalfi	5	0	0
22	Nyburg	16	0	0	60	Vecht	48	0	0
23	Hakim	6	0	0	61	Harris, H.	40	0	0
24	Copper & Adams	32	0	0	62	Lewis, M.	24	0	0
25	Laurence, H. C.	3	0	0	63	Angyalfi	70	0	0
26	Asprey	28	0	0	64	Cates	18	0	0
27	Pina, Mrs.	14	0	0	65	Angyalfi	20	0	0
28	Asprey	16	0	0	66	Cameo	120	0	0
29	Nyburg	8	0	0	67	Asprey	80	0	0
30	Hardy	10	0	0	68	Cates	38	0	0
31	Harris, H. B. ..	44	0	0	69	Angyalfi	38	0	0
32	Patch	9	0	0	70	Angyalfi	42	0	0
33	Weissberger ..	14	0	0	71	Hardy	195	0	0
34	Weissberger ..	12	0	0	72	Cameo	90	0	0
35	Angyalfi	19	0	0	73	Cameo	70	0	0
36	Asprey	48	0	0	74	Cameo	50	0	0
37	Asprey	70	0	0	75	Angyalfi	48	0	0
38	Harris, H.	88	0	0	76	Julius	22	0	0

Lor		£	s.	d.	LOT		£	s.	d.
77	Hakim	95	0	0	122	Spero, A.	1,000	0	0
78	Cameo	58	0	0	123	Lambert	195	0	0
79	Angyalfi	22	0	0	124	Spero, A.	360	0	0
80	Angyalfi	26	0	0	125	Spero, A.	15	0	0
81	Cameo	75	0	0	126	Copp & Adams	22	0	0
82	Harris, H.	75	0	0	127	Polak, S.	70	0	0
83	Nyburg	145	0	0	128	Garabed	30	0	0
84	Vecht	10	0	0	129	Spero, A.	52	0	0
85	Sapirstein	28	0	0	130	Partridge, F.	200	0	0
86	Cameo	7	0	0	131	Vecht, A.	130	0	0
87	Cates	85	0	0	132	Spero, A.	28	0	0
88	Cameo	20	0	0	133	Kolkhorst	280	0	0
89	Hakim	70	0	0	134	Partridge, F.	95	0	0
90	Nyburg	95	0	0	135	Spero, A.	50	0	0
91	Angyalfi	30	0	0	136	Patch	48	0	0
92	Angyalfi	38	0	0	137	Harris, Maurice	100	0	0
93	Nyburg	36	0	0	138	Harris, Maurice	110	0	0
94	Ekstein	75	0	0	139	Weissberger	28	0	0
95	Nyburg	65	0	0	140	Meier, L.	12	0	0
96	Nyburg	85	0	0	141	Spero, A.	100	0	0
97	Julius	28	0	0	142	Harris, Maurice	60	0	0
98	Korda, V.	75	0	0	143	Partridge, F.	270	0	0
99	Sewter, A. C.	32	0	0	144	Partridge, F.	500	0	0
100	Spero, A.	11	0	0	145	Harris, Maurice	65	0	0
101	Spero, A.	15	0	0	146	Spero, A.	250	0	0
102	Spero, A.	30	0	0	147	Spero, A.	155	0	0
103	Korda, V.	28	0	0	148	Kolkhorst	300	0	0
104	Holland	42	0	0	149	Partridge, F.	320	0	0
105	Spero, A.	38	0	0	150	Partridge, F.	290	0	0
106	Korda, V.	38	0	0	151	Spero, A.	28	0	0
107	Welker	90	0	0	152	Patch	22	0	0
108	Spero	60	0	0	153	Knoedler	680	0	0
109	Nyburg	35	0	0	154	Minassian	640	0	0
110	Spero, A.	50	0	0	155	Minassian	260	0	0
111	Spero, A.	30	0	0	156	Makow	250	0	0
112	Spero, A.	155	0	0	157	Minassian	820	0	0
113	Spero, A.	52	0	0	158	Minassian	250	0	0
114	Spero, A.	195	0	0	159	Minassian	260	0	0
115	Spero, A.	65	0	0	160	Partridge, L.	640	0	0
116	Partridge, F.	105	0	0	161	Partridge, L.	660	0	0
117	Sewter, A. C.	135	0	0	162	Duncan	460	0	0
118	Spero, A.	150	0	0	163	Partridge, F.	420	0	0
119	Spero, A.	1,200	0	0					
120	Spero, A.	110	0	0					
121	Spero, A.	175	0	0					
						Total of Sale	£17,342	0	0

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